




HPS
HOUNSLOW MUSIC SERVICE

Diving deep into the music curriculum – developing a strong and cohesive offer for all

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17th March 2022
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What are we considering today?

- Current expectations from the Department for Education are that **every school sustains a broad and balanced curriculum for all pupils across their primary education**. Music is a compulsory part of this. With Ofsted's focus in inspections now firmly focussed on the intent, implementation and impact of the curriculum and the expectation of a high quality of music education for all in every school, what does this mean for music education in your school? **How can you support teachers in your school to 'teach musically' and demonstrate musical learning?**
- How can you **share and celebrate the musical learning that takes place within and beyond your taught curriculum** as part of a Deep Dive and also more widely?

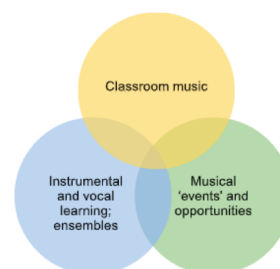
Join us for an interactive online session considering curriculum, pedagogy and assessment in primary music education. Develop your own confidence in talking about and showing how your school provides a worthwhile musical education for all through our 'deep dive into music in the primary curriculum' session.

Why teach music? (Spoiler alert...it's not about advocating for other subjects and transferable skills!)

"There is only one reason why music has got the unique place on the curriculum. And that's because it is music".

Mark Phillips, Ofsted HMI Lead for Music, Jan 2021

A Musical School



Don't forget about the significant importance of a young person's 'real' / 'lived' musical life, constantly developed, influenced and present throughout their lives. - AD

Kevin Rogers, 2019

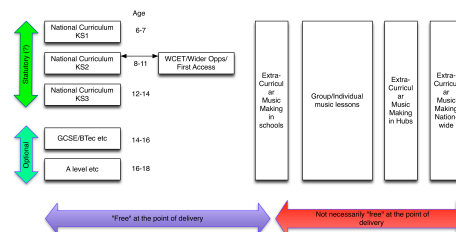
A quick activity to share the breadth of work going on in our fantastic schools and communities

• Share one highlight from music education this term

- What is it?
- Why is it a highlight?

<https://en-gb.padlet.com/gdwdaubney/qrb16id9903s668a>

Music Education organisation in England



Forrester & Daubney (2019) (revisions May 2020)

Ofsted (2021)

"...a central purpose of good music education is for pupils to

- *make more music,*
- *think more musically*

and consequently

• *become more musical."*

(Layout adapted by AD)

What's your vision for music education across your school community?

<https://en-gb.padlet.com/gdwdaubney/xr1hgjcslh6h6mj>

Ofsted repeatedly remind us that:

"A deep dive is NOT a subject inspection".

Ofsted's new framework

Intent	How the school's curriculum sets out the knowledge and skills that pupils will gain at each stage
Implementation	The way that the curriculum developed or adopted by the school is taught and assessed in order to support pupils to build their knowledge and to apply that knowledge as skills
Impact	The outcomes that pupils achieve as a result of the education they have received

The four features of intent

(as defined by Ofsted, 2019)

A curriculum that is:

- **ambitious** for all pupils;
- **coherently** planned and sequenced;
- **successfully adapted, designed and developed** for pupils with special educational needs and/or disabilities;
- **broad and balanced** for all pupils.

Sustained music education for all is essential and compulsory, not a bolt-on

Mandated in the National Curriculum

Strong statements in Ofsted report

MMC suggests at least an hour per week PLUS whole-class instrumental teaching

Planning learning

The school's curriculum is planned and sequenced so that new knowledge and skills build on what has been taught before and towards its clearly defined end points.

Ofsted inspection framework

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Ofsted inspection framework

What is the focus of Music in the National Curriculum?



“Knowing music in the bones is what counts.”

John Finney, 2015

<https://ifin107.wordpress.com/2015/>

Points to note:

- Each school is free to design a curriculum for THEIR school and THEIR pupils. It probably won't look identical to anyone else's! There are no 'age-related expectations' but the National Curriculum is there as the overarching guide.
- Each school is made up of many individuals and will probably need to have slightly adapted outcomes / goals for a small group of individual pupils, so that everyone can be successful learners who make progress. Differentiation and adaptive teaching (in multiple ways) are part of what we do as teachers but we need to be both realistic and aspirational for all pupils.

The curriculum – Pollard and Triggs (2005:176)

The official curriculum	'an explicitly stated programme of learning...' (p175)
The hidden curriculum	'all that is learned during school activities which is not part of the official curriculum' (p175)
The observed curriculum	'the curriculum that can be seen to be taking place in the classroom' (p176)
Curriculum-as-experienced	'parts of the curriculum, both official and hidden, which actually connect meaningfully with children'

Key discussion point:

What does it mean to get better in music in this school?

Christopher Stevens – new Ofsted HMI for Music

"Just 'doing music' is not enough. "

"Making music is so much more important than musical information. It lead to musical understanding."

"We need to build knowledge. We need to plan so that they 'get better'."

Resourcing music

- Who teaches music in your school? What time is allocated? Is it regular and sustained across the school? Is the space suitable?
- What instruments and resources are available in your school? In your locality? In your environment?
- What about technologies?
- Do you have sufficient access to instruments to service the curriculum?
- Do you have any local, regional or national connections?

'... to teach is to assess'

(Swanwick, 1988 p.149)

Curriculum Planning: Intent

Key questions to think about:

- What are the intentions of the school curriculum in your setting?
- What are the intentions for the music curriculum in your school? How does this contribute to the whole school aspirations?
- What are the aims and purposes of music in your school? What is the vision for music in your school?
- How is music represented in the wider life of the school? What additional opportunities are there for engagement beyond the classroom? Who decides what these are, what their aim is and who are these for?
- How does music in the taught curriculum and wider school offer make a difference to your pupils? How do you know?
- Are there clearly defined and agreed end points for each key stage?
- Does the sequencing of the music curriculum enable pupils to build towards the defined end points?
- What is the role of music in contributing to pupils' SMSC development? How does it contribute to the development of cultural capital?
- How does music in your school align with the aims and purposes of music in other national documents (i.e. National Curriculum for Music and National Plan for Music Education)?
- How does the work of visiting teachers (e.g. from the Music Education Hub) align with the curriculum intent? How do you communicate the curriculum intent to visiting teachers? How is their work captured as part of the curriculum?
- Are pupils involved in discussion of curriculum intent?
- Do SLT and governors understand the curriculum intent for music? If lessons are being observed / discussed, how do others know what good musical teaching and learning looks and sounds like?
- As the subject leader for music, how do you support others to teach music? How do you support their professional development? How do you know what happens in their lessons?
- What wider principles inform your curriculum intent?

Provenance

- Why that music / genre / tradition/style? What's the importance of the culture, time and place of the music you have chosen?
- What makes it 'that' music?
- How are you developing the knowledge 'of', 'about' and 'how' through this music?
-

Intentionality: Considerations for teaching

- Learning is specifically designed to facilitate 'what learners will learn', whatever the context / focus (e.g. *whole class instrumental programmes, curriculum music etc.*)
- 'Activities' chosen are aligned with specific learning objectives relating to the curriculum framework. These are incrementally sequenced to show progression from previous learning, informed through ongoing evaluation and assessment
- Strives to provide effective scaffolding / differentiation / adaptive teaching so that everyone is appropriately challenged – lots of ways to do this in music.
- The resources, modes of delivery and support are suitable and adaptable
- The design of the learning is underpinned by "genuinely musical assessment"
- **Use of recording through the process**

Successful learning...

- What will a good/strong outcome be? At every stage of learning, do pupils know what a high-quality artistic outcome will be?
- What will this sound like / look like?
- How is the **quality** and **depth** of the response encouraged?
- What do you want the pupils to do? What will they learn?
- What do you know about what pupils know and can already do before they are able to undertake this learning?
- What do pupils need to know and be able to do before they can successfully undertake this task?

How do you bring your planning to life musically?

- Clearly focuses on specific aspects of musical progression around suitable objectives and assessment outcomes
- How do pupils understand how what you are doing now links to what came before? (i.e. a coherent and engaging sequence for learning)
- Uses strategies and activities that support pupils working towards defined objectives and outcomes
- Puts learning in meaningful contexts,
- Makes links with other curriculum areas
- Clearly adaptable for this group to meet learners needs and provide appropriate challenge for all. Planning and delivery evolves over time (e.g. for Covid adaptations)

Example statements stage A

1. Enjoy singing, playing, trying out and changing sounds, explore sounds and music through play
2. Recognise and broadly control changes in timbre, tempo, pitch and dynamics when playing instruments and vocally
3. Sing broadly in tune within a limited pitch range
4. Follow and offer simple musical instructions and actions
5. **Keep a steady pulse with body movements e.g. through tapping, clapping, marching, playing (develop understanding of 4/4)**
6. Listen broadly from others, taking turns as appropriate to the context, e.g. passing around instruments, sharing, listening to others playing/singing/sharing ideas
7. Show awareness of the audience when performing
8. Create music, and suggest symbols to represent sounds (e.g. a large foot for the body beat, small feet for body beat)
9. Make physical movements that represent sounds (e.g. move like a snake, an elephant, grow like a lion in response to music)
10. Comment on and respond to recordings of own voice, other discourses sounds, musical instruments etc.

Example statements stage C

1. Use voice, sounds, technology and instruments in creative ways
2. Sing and play confidently and fluently, maintaining an appropriate pulse
3. Suggest, follow and lead simple performance directions
4. Sing within an appropriate vocal range with clear diction, mostly accurate tuning, control of breathing and appropriate tone
5. Demonstrate musical quality – e.g. clear starts, ends of pieces / phrases, technical accuracy
6. **Maintain an independent part in a small group when playing or singing (e.g. rhythm, melody, drone, single part singing etc.)**
7. Create simple rhythmic patterns, melodies and accompaniments
8. Communicate ideas, thoughts and feelings through simple musical demonstrations, language, movement and other art forms, giving simple justifications of reasons for responses
9. Offer comments about own and others' work and ways to improve, accept feedback and suggestions from others
10. Audit/identify, recognise, respond to and use musically (e.g. appropriate) how symbols (sound and movement), including rhythms from standard Western tradition (e.g. marches, dances) and basic changes in pitch within a limited range

How will you facilitate these?

• Focused learning objectives for the lesson and the unit:

- What will pupils learn? How does this relate to the overall curriculum plan? Do the objectives show progression from previous sessions and has this been informed through evaluation and assessment processes?

Music for all?

Differentiation/adaptive strategies and outcomes

How will individual needs be challenged and supported? How will the work be adapted to suit different needs? How might questions be targeted? What will you be focusing on? How will you adapt the learning for those learning other instruments / using technologies / more musically experienced from beyond the classroom?

What does 'greater depth' and quality mean in relation to music education?

(Think about, for example, the importance of developing the 'ear' and working out relationships between pitches etc.)

- **Relating the learning to the wider curriculum.** What learning opportunities are offered beyond the class lessons? How will you link music to different artforms? How will you contextualise music in terms of culture, time, place and purpose?

Don't just hope for learning, plan for it!

Focus on:

- What pupils will learn.
- How they will learn it.
- How you will know if they have learnt it.
- Why are you doing this now? What do they need to access the learning? Where will you go next? Why?

Some questions to ponder relating to your setting

- What is the 1-ness of 1 and the 6-ness of 6 in the design of your curriculum? How do you facilitate this incrementally in units and lessons? What adaptations do you make if you swap the order of units around?
- How does your curriculum *in and of itself* evidence progression?
- What do you do in the lessons to account for / integrate work from whole class instrumental programmes / other musical experiences?
- How do you improve quality and promote depth?
- How are the links between unit explicitly made so that sequential, incremental musical learning is at the heart of them?
- How do you know what you are building on? (e.g. between year groups/bring in out of class experiences?
- How is the learning captured? (i.e. using sound...) – and how is this used as part of the process?

It is useful to relate music to context, time and place.

This has links to **cultural capital**, another aspect of the current Ofsted Inspection Framework that needs consideration.

Bringing something new to music education?

“School should not simply be about the reinforcement of the child's already-existing cultural experience. Schools should create the conditions in which the cultural horizons of the child can be extended. But, unless school takes the child as presented, and builds from his or her experience as a starting point, a real point of contact, then the educational enterprise is likely to have very shaky foundations and the most probable outcome is the alienation of the child from the subject in particular and the educational experience in general.”

W. Gammon, British Journal of Music Education, Volume 13, Issue 2, July 1996, pp. 101 - 122
DOI: <https://doi.org/10.1017/S0265051700003985>

An interesting article on Cultural Capital

by Martin Fautley

- https://issuu.com/primarymusicmagazine/docs/primary_music_magazine_5.1_spring_2021

- (Primary Music Magazine is published termly and is free)



How does your school's music offer promote cultural capital? What does it value? What's implicit? Explicit? Why is it included? (How) do you know the impact?

Think about the taught curriculum and the wider offer when considering these questions.

What has the impact of the pandemic been?

- What adaptations have you made to the music curriculum?
- What were the highlights?
- What have the challenges been?
- How have you been supported to overcome these?
- What innovations might you be able to share with others? What joy can you share from musicking across this time?
- What have you learnt? What aspects will you keep moving into the future?
- Think about the role of music in supporting wellbeing through covid, the recovery period, and, if we think we are into that, the ongoing post-recovery.

•What messages does your curriculum and assessment give to children in your school about how 'musical' they are?

...it is important to consider how misconceptions of musicality lead to widespread denial where both overt and subtle effects of misconceived language use lead musical beings to 'learn' that they are not musical. (Ruddick 2018:2)

If you asked children about themselves in relation to music and musical learning, what would they say?

Assessment begins with curriculum planning

Curriculum planning should begin with learning, not content

Assessment arrives / derives from this

(How) does your curriculum *in* and of *itself* evidence progression?



In short, it's not at all clear how pupils' technical, constructive and expressive knowledge of music is sequenced and will **develop increasingly and progressively** over these three years.

Technical, constructive and expressive knowledge

"Your role is to provide and teach..."

A well-sequenced curriculum that moves incrementally between Key Stages 1,2 and 3; where activities are chosen because they support that incremental knowledge acquisition."

Ofsted, January 2021

Not a musical learning outcome...

- To listen to a variety of rap and hip hop examples
- To listen to different types of composers and demonstrate a clear knowledge of a number of musical styles.

Musical learning outcomes - examples

- Make subtle and purposeful musical adjustments to achieve an intended effect
- Compose a piece which reflects an image/atmosphere and has clearly defined and coherent structure
- Maintain own part in 2 part song with mostly accurate pitching, clear pronunciation and articulation, and musical awareness of own role in the ensemble

Think about quality...this too is part of incrementally sequenced learning / progress

- *Performers do not make progress only by playing pieces that are more difficult technically, or faster, or longer. They show that they are getting better also by playing relatively easy pieces better than they did previously, or even just by revisiting pieces that they learnt previously, in order to consolidate them.*

(Mills,2005: 158)

What might progress sound like? – Soundbytes

As a reminder...there are no age-related expectations for music

...although the National Curriculum gives an overview of what should be covered in Key Stages 1 to 2, and that there should be progress across multiple aspects of musical learning over time.

As the curriculum mapping, focus and the outcomes are determined by the individual school, these can / should be tailored so that ALL pupils are able to make progress and feel like/be successful learners.

Example statements stage A		Example statements stage C
<p>e.g. Child in Reception</p> <ol style="list-style-type: none"> 1. Enjoy singing, playing, tap/dance out and changing sounds, explore sounds and music through play. 2. Recognise and broadly control dynamics in timbre, sound and dynamics when playing instruments and vocally. 3. Sing/strum in a free way with a limited pitch range. 4. Follow and offer simple musical instructions and actions. 5. Keep a steady pulse with some accuracy (e.g. through tapping, clapping, marching, playing [developing] instruments). 6. Listen to those from others, taking turns as appropriate in the context (e.g. a passing game, discussion, sharing, listening to others playing/singing/ dancing etc.). 7. Show awareness of the audience when performing. 8. Create music, and suggest topics to represent sounds (e.g. a small boat for the steady beat, small boat for the steady beat). 9. Make physical movements that represent sounds (e.g. move like a snail, an elephant, grow like a tree [expressive movement]). 10. Comment on and respond to recordings of own voice, other classroom sounds, musical instruments etc. 	<p>Link these back to 'intent' / aspirations for the unit or year</p>	<p>e.g. Child in Year 2/3/4</p> <ol style="list-style-type: none"> 1. Use voice, sound, technology and instruments in creative ways. 2. Sing and play confidently and fluently, maintaining an appropriate pace. 3. Suggest, follow and lead simple performance directions. 4. Sing/strum in appropriate use of range with clear direction, readily adjusting timing, control of breathing and appropriate tone. 5. Demonstrate musical quality - e.g. clear starts, ends of pieces / phrases, technical accuracy etc. 6. Maintain an independent part in a small group when singing/ playing in a duet, duos, trios, quartets (e.g. part 1/2/3/4). 7. Create simple rhythmic patterns, melodies and accompaniments. 8. Communicate ideas, thoughts and feelings through simple musical directions, language, movement and other art forms, giving simple justifications of reasons for responses. 9. Offer comments about own and others' work and ways to improve, accept feedback and suggestions from others. 10. Aurally identify, recognise, respond to and musically (e.g. appropriate) look for pitch, timbre, dynamics, melody, rhythm, tempo, texture, timbre and basic changes in pitch within a limited range.

Think carefully about whether it is appropriate to use the same 'criteria /targets' for all pupils...

- Since there are no age-related expectations there is no need to do this
- The curriculum should be for all children to be able to achieve, whilst providing appropriate challenge for all
- If you have the same criteria for all, it set up the potential for ongoing failure for some and at the same time, a complete lack of challenge for others. Perhaps it is for 'most', whilst there are other criteria for a few.

What would pupils talk about in relation to musical learning in the school?

- Do pupils recognise the purpose?
- Do they recognise that they are *learning*?
- Can pupils see the musical connections between units of work?
- How would they talk about / evidence their learning?
- Can the see connections between music in the classroom and music in their wider lives (including extra-curricular)?

Ofsted may talk to pupils 'about what they have remembered about content they have studied' (paragraph 195) - what kinds of things do you think they would talk about? How does their practical music making / creating feature as part of this?

Promoting musical progress!

- Is musical progress delineated in your planning and your curriculum intentions?
- Does the implementation of the curriculum lead to the planned progress in musical learning?
- In what ways do you show the impact of music to others? And how could you do this even more to show off the impact of music in your school and get more children / parents / teachers / headteachers interested in it?
- How does the monitoring of the impact feed back into the reflective planning / delivering / assessing cycle?

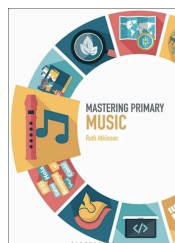
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Where to find the free ISM primary music toolkit

ismtrust.org/primary-toolkit



**Primary music teaching books for
developing your own knowledge around
music education and teaching**



Free resource on helping you to develop your
understand of primary music

*A revised framework for
curriculum, pedagogy and
assessment across primary
music*

• https://www.ism.org/images/images/ISM_The-National-Curriculum-for-Music-booklet_Primary_2019_digital.PDF

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Published online by the Incorporated
Society of Musicians